000 carry water. Pottery, unknown to the eastern groups, is crude every-
323 where else. There are neither canoes nor dugouts. The Indians make
184 five different types of musical instruments, all winds, which are often
501 heard in festivals.
534
142 The difference in physical appearance between the Nambikwara
[101] and their eastern, western and southern neighbors—Paressi, Tupi-Kawahib and the tribes of the Guaporé—is striking. (2) And they

2. The anthropological study of the Nambikwara was the object of research of Dr. J.-A. Vellard, who was part of our expedition.

also differ from most of the other tribes of Brazil, whose physical type is generally more massive than theirs. In the case of the Nambikwara, the body is not exceptionally small; but they are slim, and their long hair, sometimes wavy and of more developed pilosity than the indigenous median, their hands and feet of reduced dimensions, their fine lineaments, and above all their faces, of characteristic outline but very purely chiseled, contribute to form a physical type far removed from that encountered most often in South America, but which reminds one persistently of certain types of southern Mexico and Guatemala, and even more of that characterized by the masks with pointed beards of the region of Vera Cruz.

• • • •

512 The Nambikwara get up at dawn, stir up the fires, warm them-
515 selves as well as they can after the cold of the night, then they eat lightly of the [16] remains of last evening's yucca cakes. A little later the men leave, together or separately, for a hunting expedition. The women remain in the camp where they devote themselves to culinary duties. The first bath is taken when the sun begins to come up. The women and children often bathe together for amusement, and sometimes a fire is lighted before which they crouch to warm themselves on coming out of the water while they playfully exaggerate a natural shivering. Other bathing takes place during the day. The
512 daily occupations vary little. The preparation of food is that which
252 requires the most care and time. Yucca must be ground and pressed,
[824] and the pulp dried and cooked. Or else the cumaru nuts (Dipteryx odorata) which add their perfume to most dishes must be shelled and
512 boiled. When the need is felt, women and children go out on foraging
[516] expeditions. If the provisions are sufficient, the women spin, crouched

621 feather ornaments, hair styles, arms, such as we have seen among
115 neighboring or faraway peoples. Did he entertain the hope of per-
157 fecting the material and intellectual equipment of his group thanks
622 to this information? It is possible, even though his dreamy tempera-
177 ment hardly ever drives him to realizations. However, one day when
601 we were interrogating him concerning the Pan pipes, to verify the area of diffusion of that instrument, he answered that he had never
[534] seen any, but that he would like to have a drawing (different from group a, group b does not have real pipes of Pan, but instruments made of two or three tubes of equal length and giving approximately the same note, tied together with cotton thread and wax). With the aid of our sketch he succeeded in making a crude but usable instrument.

621 B1 had two wives: b2, about 25 years, mother of two little
601 girls of 5 to 7 years, b4 and b5: and b3, older than he (about 40 years old), mother of a boy of 7 years, B6, and of a girl of 9 years, b7.

Fire 2 (8 and 9). --A son of a deceased brother of B1, whom the latter then calls "son" (about 25 years old), and his wife about 18, sister of B13; no information about the father and mother.

Fire 3 (10 to 12). --B10 is a brother of B8, and B1 calls him "son" also. His wife, b11, of undetermined parentage, is about 20 years old, and his daughter b12 about 6.

Fire 4 (13 and 14). --This household presents the only sure case of oblique marriage in group b1. B13, about 25 years, married a girl of 16 or 17, b14, daughter of a dead son of the dead brother of B1; he calls her then, as seen before, tasuite.

Fire 5 (15 to 17). --These three individuals are the last survivors of a related group destroyed by an epidemic. After the disaster, they joined the band of B1. B15, about 35 years, is the brother of b2, thus tarute of B1. His wife, the same age, b16, is a sister of B1, thus ndedere of b2. Their son, B17, is about 5. The daughters of B1 call him (B17) "husband," and he calls them "wives."

621 [52] The visitors. --They came from the region lying between
574 the sources of the tributaries of the left bank of the Juruena and of
601 those of the right bank of the Guaporé. All were related to their hosts, and were distributed among three generations. The oldest was comprised of three individuals: B18, about 50 years old, father of B21, B25, B27, and B29; his wife b19, the same age, paternal aunt of B1; and the brother of the wife, B20, 40 years. Besides the children of B18 already mentioned (from 20 to 30 years old), the next

857 iõndage ʔutẽnturu kajãno kajãn kajãn hõte kajãnde ʔutentere kuaikano (b1).

When I am big, I shall catch the caetetu, caetetu, caetetu, the monkey, the caetetus, I shall kill them when it (the dog) barks.

[368] She makes an error in grammar which the father points out
857 laughingly: she should have said tilõdage, "when I am big,"
154 instead of the masculine form she used. The error is interesting, placed in context, which manifestly shows a feminine desire to raise the economic activities reserved for that sex to the level of those which are the men's privilege. As the exact sense of ʔutẽntere is "to kill by beating with a stick or club" (here, the digging stick), the informant tries unconsciously to identify [71] feminine collecting and gathering (which can only aim at the capture of small animals) with the masculine hunt, armed with bow and arrows. .

593 The relationships between brothers and sisters have not given rise to any particular observation. In the central and southern group, one finds a special expression to designate the brother of the same sex, nlaõre, "the other one"; this term is not only applied to kinship relationships, but also designates objects be-
[342] longing to the same type. Thus the five or six poles planted obliquely which fan out from the center, and which hold up the
● [534] first skeleton of the hut, are called indeleaore; likewise, the double (kalõde) or triple (lutondjone) pipes or whistles. Friendly
857 groups are said to be "brothers" (1) also, and in discussions

1. See p. 92.

between adversaries they use the exclamation:

17. kakõtjane takanãtjane (b1).

Wicked one! You are no longer my brother!

[92] which indicates that among the Nambikwara the term "brother" has the same wide sense which it possesses in our vocabulary.
857 But in the heart of the infantile society, numerous attitudes take
182 form which prepare or advance later relationships. The orphan baby a9 spends nearly the whole day in the hands of her young sister a8 (one is 2 to 3 years old, the other 6 to 7). Her sister takes care of her, carries her, feeds her. a19 and a20 (who are "mothers") act like elders toward these two children, in a way more marked than the real difference in age calls for. In fact, a8 and a20 are contemporaries. The eldest, a19,cracks bacaiuva

721 Excitement and enthusiasm decline, and the group returns home.
But some are pushed until realized, [95] and can be very murderous.
726 The Nambikwara usually attack at dawn and extend their ambush by
dispersing throughout the bush. The signal for attack is given from
[531 203] place to place, thanks to the whistle which the Indians carry hanging
from their necks. This little whistle, composed of two bamboo tubes
[136] tied with cotton thread reproduces the cry of the cricket approximately,
and doubtless for that reason has the same name (kalõde) as this insect.

MAGIC, RITES AND RELIGIOUS BELIEFS

278 Some beliefs of a magical and religious character also play
[177] their role in social life. The most important is the notion of
nande (bl). To analyze it, we should first say a few words con-
cerning poisons. The Nambikwara are very expert poisoners. They
make curare for their arrows, or at least for some of them, pre-
[415] served in little earthen pots. (1) Without enlarging here upon the

1. The study of the Nambikwara curare was made, on the occasion of our expedition, by our friend and companion Dr. J. A. Vellard. Cf. Vellard, "A preparação do curare pelos Nambikwaras," Revista do Archivo Municipal de São Paulo, LIX, 1939, p. 5-16; "Communication à l'Académie de Médicine de Paris," id. LVIII, 1931, p. 117-118.

manufacture of the curare, it must be noted that this preparation, although reserved for chiefs and sorcerers, is not surrounded by any ritual and does not give rise to any magical operation. The Indians make the curare publicly, applying recipes and taking precautions which are either essential to the effectiveness of the product or which constitute simple prejudices, but all of which have a positive character. Their attitude towards this poison thus may be considered as scientific. Along with curare, the Nambikwara know other poisons likewise of vegetable origin, and which take the form of powders
[415] contained in small tubes. These are made of quills, feathers, or stalks of bamboo or other wood, cleaned out and corked at both ends with a piece of vegetable pith or cotton, and at times decorated with red dots and lines made with urucu paste. (2) These tubes are

2. Cf. Rondonia. Roquette Pinto collected examples of these tubes and reproduced one of them (Rondonia,

796 The seasonal celebrations take place at the beginning and end of the rainy season, and probably mark the opening and closing of agricultural labor. They consist of festivals with dancing, singing and music. Several days in advance, hunting expeditions go in
[226] search of small game, and they also go in for large fishing expeditions. In fact, fish seems to play a role of the first rank in the ritualistic
796 activities. (1) Other Indians leave, sometimes for far-off places in
●534

1. See below, p. 109.

[524] order to find thick bamboo in the forests which border the rivers or which occupy the valleys, from which they cut pieces to make the flageolets for the ritual. These are about 70 centimeters long and pierced by four holes besides the one for blowing. An air passage is effected at the upper end in the mouthpiece of wax which closes the opening. They are only used upon occasion of these ceremonies and are played in unison in groups of three, one of them, engraved with a white longitudinal line, being named jomõte pilikãde, (chief flageolet), and played by the chief. A resonator made from a bamboo trunk furnished at the lower end with a hollowed-out gourd usually accompanies them (dikãndo, b1). The flageolets are called "male" and the resonators "female." Quite curiously, these flageolets are called jomõte (b1/2) and jamakĩ (c), by the central, northern and southern groups, that is from the same term (jamakĩ) by which the Paresi name the same instrument, while the eastern groups, who are the only immediate neighbors of the Paresi, employ a completely different term: kajgetãn (a 1/2). The Indians describe these festivals thus:

796 45. ãkõtrige ãdnige iwahãine ungãrage (hãdõne) ãnungerage
to hide to blow to play [the flageolet] to make merry fishing.

nahundage tãtige nigattahãtrige kãde kãde kãde kĩ ãitõndige
to carry to roast to make chicha moon moon moon this moon to dance

ãikõhãndige mihãdage komiãgerage
and another time to play [the following month] more rain everything is dry

[106] mĩãdage tuthahaikãtrige
the rain is finished let [the flutes?] be carried away

hãnõndige halehãdnige dend horãtige ejãtõnde
to make the field feast the women are hidden they do not see it

796

alãgena haɨtige (b1)
to sing in the place.

534 A very strict taboo rests on the flageolets. Only the adult
784 men can play them:

46. uɨtnore uɨtnɨa imaɨgare.
Children do not know how to play the flageolet.

And the sight of the instruments is rigorously forbidden the women:

denaɨtɨe iatiaeninɨnena ednapo iɨneni (b1)
the women cannot see them, only the men see.

These flageolets are made in great secrecy, in the same place where they find suitable bamboo. If the musical expedition returns by day, they hide the flageolets in the branches of a tree not far from the camp or from the village. They only bring them out at night, at the moment of the concert, and the women must then retire to the huts or under the shelters, and hide their heads in
[68] their arms. If one of them violates the taboo, they claim she would be pursued by all the men and killed by blows of a stick. We did not have the chance to attend one of these festivals, but, as we desired to collect the musical repertory of the flageolets, we were able, with a certain amount of difficulty, to arrange it so that a mission was sent to find bamboo and make instruments for us (it was necessary to go about 15 kilometers). Having left in the morning, the group returned in the middle of the night, and until daylight we made music some distance from the camp in order to avoid all feminine indis-
[534] cretion. As each instrument sounds a little different from the others, the playing produces an illusion of harmony which is added to the charm of the melody, in itself very real.

534 It is possible that all the musical instruments of the Nambikwara
784 are connected to activities of an economic-social character. Some testimonials, a decisive confirmation of which I was not able to obtain, present the nasal flutes (aɨtasu, a2) as meant to assure a rich harvest of the fruit piquy. The season of piquy, which grows in
[222] abundance in the plains, is actually an impatiently awaited period for the Indians. The fruit is admiringly weighed and said to have "lots of fat." Likewise the flutes of Pan (asinzu, a1; juauzere, b1) would be employed in the rites preceding hunting expeditions. In
[192] the case of nasal flutes, a double analogy has been pointed out by certain informants between their form and that [106] of the pit of the piquy, and between their name and the name of the piquy (ahaɨru, a 1/2). The latter analogy exists only in the eastern dialect

534 (arãtam-ahãtu), and the connection remains suspect, the Nambikwara
709 not disdaining puns. (1) The same thing goes for the flutes of Pan,
[173]
[522]

1. For example, A1 mocks me when I am in the process of smoking: Kũkedetu ũkedetu: a smoker is lazy.

sometimes called duꞌdũ (a1/2) duꞌdũde (b1) which would also be the name of the animal agouti (Dasyproctas aguti). It is no less true that
[533] several of the songs collected have been pointed out as songs of the hunt or of the harvest. A soldier of the Rondon Commission, prisoner of the Nambikwara for quite a long time, described to Roquette Pinto (2) a ceremony composed of dances and songs which had

2. Loc. cit., p. 234-235.

followed a tapir hunt. And a musical theme was pointed out to us spontaneously as the song of the tapir hunt.

FROM BIRTH TO DEATH

844 The Nambikwara woman gives birth (to be born: talĩttige, b1) in a crouching position and getting support on the ground by means of a vertical pole which she holds with both hands. During this time a companion pours cold water over the chest and stomach with a small gourd. The umbilical cord is cut close and cauterized with a live coal, then covered with a salve of warm ashes.

47. dõtu saikedutuꞌãredãtelutu alõtu uĩꞌnkedjutu inketu jakesũtutu ire ire iagekediutu (a1)
[When] the woman gives birth the placenta is buried in the bush; she is ill, she does not eat [for] a moon, a moon [and then] she eats again.

846 After the ceremony of burying the placenta, consequently, the woman would remain for two months under a taboo and condemned to relative abstinence. In reality, an exceptional situation is prolonged much longer, the period of abstinence observed by the husband and wife until the child is weaned, or at least until he ceases to be exclusively nourished by the mother's milk.

To describe the state of abstinence (inketu, "one is ill" [a1]; there is no special term), we can do no more than to transcribe our observations made from day to day relative to the family of fire 6 composed of A21, a22, and a23. a22 is clearly distinguished from her companions:

2: Lévi-Strauss E-5 (1938-1939)1948
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533 **Music and dance.**—Music is clearly tonal, with melodic structures easy to identify. The end of a melody is usually marked with several shrill sounds which are repeated after each coda. Music is both instrumental and choral and usually accompanies dances.

535 Dances are performed under the leadership of the chief. Men and women stamp rhythmically on the ground while turning in a circle. Usually, dancers close one nostril with the left hand to make their singing nasal. Only men perform war dances, forming one or more rows and stepping forward and backward in front of the leader. In the second phase of the dance, they attack a post, a symbolical enemy, with bows and arrows, and clubs. Most of the dances and songs are connected with hunting or seasonal ceremonies, but they may be used at any time for mere entertainment.

534 **Musical instruments.**—Flageolets have four holes and an air duct; three are usually played together, accompanied by a rhythm trumpet made of a piece of bamboo with a hollow calabash fixed to its bottom. Nose flutes (pl. 36, *top, right*) are made of two pieces of calabash glued together with wax and pierced with three holes. One hole is blown with one nostril while the *other nostril is closed with the thumb; the other* two holes vary the notes. Nose flutes are also played in unison. Double and treble whistles have the air duct cut in the middle of the pipe, so that they can be blown at either end. Panpipes (pl. 36, *bottom, left*) are of two kinds: the common type has five pipes; the other type consists of two or three reeds cut obliquely at the mouth-end. All pipes produce approximately the same note in the latter.

272 273 **Drinks and narcotics.**—Drinks are made with crushed manioc or maize mixed with water, or of palm fruits, especially *Mauritia* sp., *Acrocomia* sp., and *Orbignya distichas*. A slightly alcoholic beverage is prepared of wild pineapples mixed with water.

276 The *Nambicuara* are ardent smokers. They cultivate a tobacco with tiny leaves, which they dry between two pieces of wood, crush with their hands, and store in small calabashes. Cigarettes are rolled in special leaves and tied with grass.

MAGIC AND RELIGION

771 The *Nambicuara* believe in the existence of a diffuse power or substance which may occur in objects and in living beings. It is manifest mostly in poisons, some of which are real (see Weapons, p. 366), some purely magical. To the latter belongs the resin of the barrigudo tree (a Bombacaceae), which is kept in tubes like the true poisons. When thrown by a special technique at an enemy, it is believed to make him swell like the trunk of the tree and die.

776 There are also dangerous spirits of the bush and of water, which may appear in the shape of an animal, especially the jaguar, or in a

2: Lévi-Strauss E-5 (1938-1939)1948
SP17 Nambicuara SP17

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[5N]

PLATE 36.—Nambicuara types. *Top, left:* Man wearing war headdress. *Top, right:* Playing the one-hole flute. *Center, left:* Young girl. *Center, right:* Portrait of man. *Bottom, left:* Pregnant. *Bottom, right:* Young married girl. (Courtesy Claude Lévi-Strauss, except center, left, by courtesy American Museum of Natural History.)

[End plate 1]

4: Oberg E-5 (1949)1953
SP17 Nambicuara SP17

252 placed on a platform under which a fire is lighted. In this manner large quantities of *kinakénere* can be prepared in one day.

When a woman gets ready to bake a manioc cake she pushes the hot coals and burning wood to one side and pats down the hot bed of the fire with a flat piece of wood. She then breaks off pieces from a dried manioc loaf and crumbles them over the bed of the fire by rubbing them in her hands. When she has crumbled up enough dry manioc, she pats down the flour to form a round, flat cake about 10 inches in diameter and from 1 to 2 inches in thickness. She covers the cake first with hot ashes and then hot coals. After one-half hour she uncovers her oven to find a brown cake covered with ashes and cinders. This sour, dirty, gritty product in no way compares with the fine-textured, sweet *mingau* of the Camayurá, the meal for which is prepared by crushing the dry ball in a mortar, then sifted to remove the rough fibers, after which the flour is dampened and baked on a pottery baking plate. Sometimes the whole manioc loaf is placed in the fire, and as it bakes the Nambicuara begin to break off pieces from the outside. For ceremonial purposes they bake cakes about 2 feet in diameter.

241 Toward the end of the rains in April and May the Nambicuara return to their fields to enjoy the fresh garden products. The harvest is inaugurated with a harvest ceremony (*hailónaktúte*). [247 252] Fresh maize, peanuts, and sweetpotatoes are roasted, manioc cakes are prepared, and, if possible, manioc juice is boiled to make chicha. These garden products, along with meat, supply the food for the feast, which lasts for several days. [534] The sacred flutes (*watárika*) are played in the flute hut, the spirits of the ancestors are present, and food and drink are offered to them.

221 The subsistence activities of the Nambicuara are, thus, closely associated with the annual cycle of growth in which agriculture forms but a part. The dependence of the Nambicuara upon the wild products of the forest and plateau are much more complex than has been indicated. They supplied long lists of names of plants, insects, and animals for which no Portuguese names could be found. A full understanding of their economic dependence upon the environment would come only by someone following a band of Nambicuara throughout the year to observe the complete annual cycle of

[p. 926]

757 patient. The juice of a certain plant is put into the cavities of teeth to stop toothache. The juice of boiled roots and leaves are taken internally for stomach disorders. One day I observed a woman pressing her foot over her husband's forehead as he lay on the ground. The heel was placed over the eye and she exerted considerable pressure. She was doing this to cure her husband's headache. These nonmagical practices are known to everyone. Some herbal medicines, however, are known only to the shamans and are used under the directions of the *enézau*.

778 The sacred flutes (*wéinkle*) are associated with ●534 *ehlAdilhu*, the culture hero, agriculture, and chieftainship. As these flutes are similar in appearance to the sacred flutes of the Paresí, among whom they have great significance, it is possible that the Nambicuara obtained them originally from the Paresí. The flutes are about 2 feet long with four holes at the lower end and are made from a jointless piece of bamboo. When the band settles down near their manioc fields they build a special hut for the flutes, but when they are wandering around, the flutes are hidden in the [784] woods. Women are not permitted to see the flutes, and if one should accidently see them her stomach would swell and she would become ill. But what appears more important is the fact that the flutes poison people who do not treat them well. Yet, as only the chief and the head shamans play them this would mean that the flutes are the symbols of authority representing the men in whom power is invested. The flutes, four of which should be in every band, do not represent a spirit but appear to be more like fetishes. Boiled manioc juice is poured into them and they are offered maize and broiled meat.

241 The *wéinkle* are played after the fields have been planted and again at harvest time. After planting, the men gather into the flute hut and play 775 the flutes and sing the *weiydasu*. The ghosts of 533 the dead participate and, along with the flutes, are offered food and drink. At harvest time another ceremony called *hailóuakídutsu* is performed at night during which the flutes are played and special songs are sung. The following day the whole band participates in a dance. The ghosts also take part in this ceremony.

534 In addition to the *wéinkle* flutes, the Nambicuara have a smaller four-stop bamboo flute called

[p. 101 (B)]

534 *kudínzu*, the nose flute, *moittanzu*, and the five-tube panpipe, *dítu*. The nose flute which is about 4 inches in diameter is made by sticking two round pieces of gourd together with rosin. Three holes are made on one side, two holes providing finger stops, while air from one nostril is blown across the other. These flutes do not appear to have any ritual significance.

771 In reviewing the religious symbolism of the Nambicuara it appears that the following conclusions can be drawn. The *okkhéitliu* myth explains the origin of the Eastern Nambicuara and their rights to the territory which they now occupy. *Tauptá*, although not the cause of illness, explains why people die. *Tauptá* and *dihnínuu* also account for the existence of shooting stars and the presence of rain. *Ulurá* appears to represent the ever-present forces of destruction inherent in the physical environment. Within the framework of these ultimate forces the Nambicuara carry on their struggle for existence assisted by and opposed by the members of their own kind. The security of the band depends upon the close cooperation of the kinsmen acting under the guidance of the chief. The *wdiarhu* flutes provide a supernatural sanction for the powers of the chief and thus help in enforcing and maintaining band solidarity. The flutes, furthermore, are a symbol of the common ancestry of the Eastern Nambicuara in that they relate the bands to the culture hero. The ghosts of the ancestors (*aydnkudiu*), like the living members of the band, must be well-treated in order to avoid danger to children and the perpetuation of the band.

619 But actual day-to-day danger to the individual comes from the members of other bands. Disputes over women and quarrels arising from the exchange of goods, as we have seen, lead to bloodshed and death. In the ultimate analysis each [621] band defends itself as a sovereign unit by force. The danger arising from the constant tension and suspicion between the bands is symbolized by the *enánau* who bring illness, who create the storms which destroy the houses and fields, and who threaten the band with starvation by making hunting difficult. As direct attack by other bands is met with the physical forces of the band, so spiritual attack by the *enánau* of other bands is met by the assistance of one's own *enánau*. They help the shamans to draw out the evil objects

5:Roquette-Pinto E-4 (no date)1913 SP17 Nambicuara SP17

Abstract.

Little has hitherto been known of the Nhambiquára who inhabit the valley of the Juruena and are spread thence to the rivers Sararé and Galéra, affluents of the Guaporé. In 1909, an official Brazilian explorer, Colonel Rondon, during his journey in the interior of Matto Grosso, was able to enter into friendly relations with them, collecting ethnological objects, and gathering information of their life, geographical distribution and customs, with those also of the Parecí.

The Parecí give the names Uáikoákoré and Ouihanieré to the Nhambiquára, thus dividing them into two groups. Individuals of the latter group have darker skins and are more warlike. Colonel Rondon appears to have cleared up the meaning of the name Kabixí, which has been a cause of confusion, as often happens with collective names like Bugre, Tapuya, Guaycurú and others. The dwellers in Villa Bella (Matto Grosso) were accustomed to call Kabixí those Indians whom the Parecí called Uáikoákoré, and who, as now stated, are Nhambiquára. This name of Uáikoákoré is given by the Parecí of the sub-tribes Kazinití and Uaimaré of the rivers Arinos, Sacuriú-iná, Tahura-iná and Timalatiá to their kindred of the Kozárini group who inhabit the upper parts of the Rio Verde, the Juba, Caloçal and Jauré. The term Kabixí is derogatory, implying an inferior condition.

The Nhambiquára are usually of medium height; they have large teeth, the abdomen rather prominent, muscular thighs, slender legs and well made feet. They perforate the nostrils, the nasal septum and the ear-lobes. Through the holes made in the nose they pass small pieces of wood, and from the ear lobes they hang ornaments made of small beads of cocoanut. They wear armlets, bracelets, leg ornaments and bead collars made from the fruit of the mbocúba. They live by the chase, but also plant maize, yams, potatoes, mandioc, and beans. They smoke leaves similar to Brazilian tobacco and do not use hammocks but sleep on the ground, like the Campa-atsíri and the Amuéas of the Gran Pajonal.

In the collection made by Colonel Rondon for the National Museum at Rio de Janeiro there is an alimentary paste similar to the Kóbbé of the Parecí, made from pounded mandioc. The native áwa or bitumen is used with string to fasten arrow points to their shafts. It appears to be a mixture of Oanini and wax, and is preserved in leaves of the Malé-malé palm. It melts at a very low temperature.

To fell trees a stone áxe, fixed in a wooden handle by means of cord and bitumen, is used. The Indian who succeeds in felling certain trees with this primitive instrument receives as reward an arara or mutúm feather for a nose-ornament. Such a decoration is usually reserved for warlike prowess among the natives of Brazil. The bows are large, strong, of red wood and well-polished, with semi-cylindrical transversal section. Those in the Rondon collection vary from 1m. 80 to 2m. 38 in length. To draw an arrow of 50cm. between the larger bow and its string of taoum a traction force of 60 kilos is necessary, as verified by the dynamometer. There are five types of arrows. They have two musical instruments, one, a double flute made of two pieces of bamboo tied together, the other, two concave disks of calabash, about 8 cm. in diameter, united at the edges by a strip of Malé-malé and liana. The upper disk has three orifices.

301 [280] [One necklace not mentioned earlier] is made with the
[829] seeds of a Cyperacea (tanieikerê) which the Suya of the Xingu River also use. . . . .

[825 Oradaikruzê is a beautiful bracelet made with the tail rings of
237] the giant armadillo (Dasypus gigas). It looks like ivory. Other bracelets are made from the nuts of the babassu and pindova (Orbignya speciosa)
[824] palms.

[Fig. 65]

Bands for the upper arm are made of cotton and fastened similarly to those of the Paressi.

291 The jalaçu is a simple fiber cape, widely used, which fastens to the neck and hangs down the back. There is also a black feather cape in the collection.

301 [281] The stem of the unetizú (nose plume) is made of thin bamboo or the stalk of a tough grass (Andropogon).

. . . . The helmets of puma or jaguar hide are used in that region only by the Nambicuara and by the Cayabi of the Paratininga.

[Fig. 66]

285 Max Schmidt broadly classified Brazilian Indian plaiting into Palmblattflechterei (palm-leaf plaiting) and Doppelfadengeflechte (double-strand plaiting). But he also admitted the existence of a third type, where two elements running in different directions are crossed by a third. This type occurs frequently on the Xingu River . . . and is found in Nambicuara baskets (atiçú).

[282: page of figures]

[283] As plaiting material the Nambicuara use titara liana and sometimes bamboo.

[293] . . . . Nambicuara fans, made with bacaba leaves, . . . are of pentagonal shape . . . .

534 A kind of nose flute made of gourd discs (hait-teataçú) seems
[171] to have been borrowed from the Paressi.

[Fig. 67]

The double flutes were borrowed from the Tapajoz tribes (Mundurucu, Maue, etc.). [See fig. . . .(70, p.]

7:Roquette-Pinto--59D E-4, 5 (no date)1938 SP17 Nambicuara SP17
(ca. 1912)

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Fig. 67. Hait-teatacú--
Nose flute of the Serra do
Norte Indians.

7:Roquette-Pinto--60A E-4, 5 (no date)1938 SP17 Nambicuara SP17
(ca. 1912)

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Serra do Norte Indian playing the hait-teatacú (nose flute). (1) Blowing hole. (2-3) Holes controlled with the middle fingers.

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but smooth-edged axes, is more akin to the proto-Neolithic or transitional period. The present trend is to recognize in the New World Paleolithic industries . . . but no formal overlapping periods as in Europe. (R. L.)

A later footnote by Heloisa Alberto-Torres which is not reproduced here contains the following statement: ". . . an interesting ethnographic relationship is [established by the absolute identity of Australian and Nambicuara axes . . ." (Ed.)

At first observation, the Nambicuara might seem to be an old and backward branch of the Paressi tribe.

[308] What we know of the physical anthropology ethnography and linguistics of both groups, however, invalidates this supposition.

177 Yet their culture bears unmistakable signs of Paressi influence.
[342] The first is the beehive-shaped house, formerly built by the Paressi. This is an import among the Nambicuara; the original house of the Serra do Norte Indians is the screen of leaves and branches, similar to the kijême of the Botocudo (Windschirm of the German ethnologists) and reminiscent of the North American wigwam.

[Fig., p. 61A]

[309] And if they did not borrow the large "round house" from the Paressi, they adopted it from Bolivian Indians.

[310] Another instance of alien influence is the nose plume, which the Paressi do not wear now but which formerly, according to Antonio
177 Pires, they could not do without; and also the nose flute, which
534 [the Nambicuara] play unskilfully, as though it were a little-known instrument of yet unfathomed secrets.

The double flute seems to have been brought from the north. It must be an import from the Maue and Munducuru, with whom the Serra do Norte Indians have had serious clashes as already mentioned above.

7:Roquette-Pinto--62A E-4, 5 (no date)1938 SP17 Nambicuara SP17
(ca. 1912)

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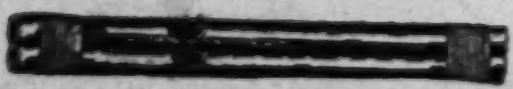

Fig. 70. Kaiguêtazú--Double flute of the Serra do Norte.